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An Easter cantata.

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No. 3952

An Easter Cantata

FOR

Mixed Voices

H. BROOKS DAY

Net. 75

LIBRARY

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Arthur Elder

AN EASTER CANTATA

NO. 1—PRELUDE—INSTRUMENTAL.

NO. 2—CHORUS.

God hath sent His angels
To the earth again,
Bringing joyful tidings
To the sons of men.

They who first at Christmas
Thronged the Heavenly way,
Now beside the tomb-door
Sit on Easter Day.

Angels sing His triumph
As you sang His birth,
"Christ the Lord is risen,
Peace, good will on earth."

Father, send Thine angels
Unto us, we pray,
Leave us not to wander
All alone our way.

"GOD HATH SENT HIS ANGELS

In the dreadful desert,
Where the Lord was tried,
There the faithful angels
Gathered at His side.

And when in the garden,
Grief, and pain, and care
Bowed Him down with anguish,
They were with Him there.

Yet the Christ they honor
Is the same Christ still,
Who, in light and darkness,
Did His Father's will.

and, too, tomb deserted
Shineth like the sky,
Since He passed out from
Into Victory.

God hath sent His angels
Helping at His word,
All His faithful children,
Like their faithful Lord

Soothing them in sorrow,
Arming them in strife,
Opening wide the tomb-door
Leading into life.

Let them guard and guide us,
Whereso'er we be,
Till our resurrection
Brings us home to Thee.

PHILIPS BROOKS

NO. 3—TENOR SOLO.

"TOMB THOU SHALT NOT HOLD HIM."

Tomb, thou shalt not hold Him longer,
Death is strong, but Life is stronger.
Stronger than the dark, the light,
Stronger than the wrong, the right,
Faith and Hope triumphant say
Christ will rise on Easter Day.

While the patient earth lies waking
Till the morning shall be breaking,
Shuddering 'neath the burden dread
Of her Master, cold and dead—
Hark! she hears the Angels say
Christ will rise on Easter Day.

Up and down our lives obedient
Walk, dear Christ, with footsteps radiant
Till those garden lives shall be
Fair with duties done for Thee,
And our thankful spirits say
Christ arose on Easter Day.

And when sunshine smites the mountain
Pouring light from Heavenly fountain,
Then the earth blooms out to greet
Once again the blessed feet:
And her countless voices say
Christ has risen on Easter Day.

PHILIPS BROOKS

CHORALE RECITATIVE and BARITONE SOLO.

NO. 4a

"NOW ON THE FIRST DAY OF THE WEEK."

"STILL THY SORROW, MAGDALENA!"

(At the Tomb on Easter Morn)

Now on the first day of the week cometh Mary Magdalena, early, when it was yet dark unto the Sepulcher and seeth the stone rolled away from the Sepulcher. She runneth and cometh to Simon Peter and the other disciple whom Jesus loved and said unto them: They have taken away my Lord and I know not where they have laid Him. For as yet they knew not the Scripture, that He should rise again from the dead.

And Mary stood without the Sepulcher weeping

ST. JOHN XX

Baritone Solo.

1. Still thy sorrow, Magdalena!
Wipe the tear-drops from thine eyes,
Not at Simon's board thou kneelst,
Pouring thy repentant sighs,
All with thy glad heart rejoices;
All things sing with happy voices
Hallelujah!

Trio.

2. Laugh with rapture, Magdalena!
Be thy drooping forehead bright;
Banished now is every anguish,
Breaks anew thy morning light
Christ from death the world hath freed;
He is risen, is risen indeed.
Hallelujah!

Chorale.

5. Live, now live, O Magdalena!
Shining is the new-born day;
Let thy bosom pant with pleasure,
Death's poor terror flee away;
Far from thee the tears of sadness,
Welcome love, and welcome gladness'
Hallelujah!

Solo.

3. I exult, O Magdalena!
He hath burst the rocky tomb,
Ended are the days of darkness,
Christ indeed hath risen,
Mourn no more the Christ departed,
Run to welcome Him, glad-hearted.
Hallelujah!

Chorale.

4. Lift thine eyes, O Magdalena!
See! thy living Master stands;
See His face, as ever, smiling;
See those wounds upon His hands,
On His feet, His sacred side—
Gems that deck the Glorified.
Hallelujah!

From the Latin

LIBRARY

NO. 1 (CONT.) AS MARY WEPT

And as Mary wept she stooped down, and seeth two angels sitting in the Sepulcher. And the angel said unto her, "Woman, why weep thou?" She said, "Because they have taken away my Lord and I know not where they have laid Him." And when she had thus said she saw Jesus standing and they knew not that it was Jesus. And Jesus said unto her, "Mary." "Touch me not, for I have not ascended to my Father, but go to my brethren and say unto them, 'I ascend unto my Father and to my God and your God.'" And Mary came and told the disciples that she had seen the Lord and that He had spoken these things unto her.

ST. JOHN XX.

NO. 2 (CONT.) AND CONGREGATION. HYMN 112

"JESUS CHRIST IS RISEN TO-DAY."

Jesus Christ is risen to-day, Alleluia!
Our triumphant holy day, Alleluia!
Who did once upon the cross, Alleluia!
Suffer to redeem our loss Alleluia!

Hours of praise then let us sing
To Christ, our heavenly King,
Who, o'er the cross and grave,
Sought to redeem and save.
Alleluia!

3 But the pains which He endured,
Our salvation have procured;
Now a'ove the sky He's King,
Where the angels ever sing
Alleluia!

4 Sing we to our God above
Praise eternal as His love;
Praise Him, all ye heavenly host,
Father, Son, and Holy Ghost;
Alleluia! Amen.

PART II.

NO. 3 (CONT.) SOLO. "O JESUS, WHEN I THINK OF THEE."

Jesus! when I think of Thee,
Thy manger, cross, and throne,
My spirit trusts exultingly
In Thee, and Thee alone.

I see Thee in Thy weakness first,
Then, glorious from Thy shame,
I see Thee death's strong fetters burst,
And reach heaven's mightiest name

In each a brother's love I trace
The power divine expressed,
The in Thy Father God's embrace,
As on Thy mother's breast.

For me Thou didst become a man,
For me didst weep and die;
For me achieve Thy wondrous plan,
For me ascend on high.

O let me share Thy holy birth,
Thy faith, Thy death to sin!
And, strong amidst the toils of earth,
My heavenly life begin.

Then shall I know what means the strain
Triumphant of Saint Paul:
"To live is Christ, to die is gain;"
"Christ is my all in all."

G. W. BETHUNE

NO. 4 (CONT.) BARITONE RECITATIVE AND CHORUS.

"THEN ON THE SAME DAY AT EVENING."

Then on the same day at evening came Jesus and stood in the midst of the disciples and said unto them, "Peace be unto you, as my Father hath sent me, even so send I you."

All power is given unto Me here on earth. Go ye therefore and teach all Nations, baptizing them in the name of the Father and of the Son and of the Holy Ghost, teaching them to observe all the things whatsoever I have commanded you. Receive ye the Holy Ghost. Whosoever sins ye remit them are remitted unto them and whosoever sins ye retain they are retained. And lo! I am with you always, even unto the end of the world

NO. 5 SOPRANO SOLO. "FIERCE WAS THE WILD BILLOW."

Fierce was the wild billow, Ridge of the mountain-wave,
Dark was the night; Lower thy crest!
Oars labored heavily, Wail of the stormy wind,
Foam glistened white, Be thou at rest!
Mariners trembled. Peril can none be,
Peril was nigh; Sorrow must fly
Then said the God of God, Where saith the Light of Light
"Peace, it is I!" "Peace, it is I!"

Jesus, Deliverer!
Come Thou to me!
Soothe Thou my voyaging
Over life's sea!
Thou, when the storm of death
Roars, sweeping by,
Whisper, O Truth of Truth!
"Peace! it is I!"

NO. 6 (CONT.) BARITONE SOLO AND CHORUS.

"BEHOLD, I SHOW YOU A MYSTERY."

Behold, I show you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump. For this corruptible must put on incorruption, and this mortal must put on immortality.

Then shall be brought to pass the saying that is written. Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? But thanks be to God, which giveth us the victory through our Lord Jesus Christ. Therefore, my beloved brethren, be ye steadfast, immovable, always abounding in the work of the Lord, forasmuch as ye know that your labor is not in vain in the Lord.

For I know that my redeemer liveth, and that He shall stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh shall I see God.

Christ is risen from the dead; and become the firstfruits of them that slept.

Amen.

Written for the choir of St. Paul's Chapel, New York City

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An Easter Cantata

PRELUDE

H. BROOKS DAY
Opus 36

Con moto (♩ = 108)
Reeds

Organ

(♩ = 88) 3

mf

Strings & Flute

ten.

rall.

Recit. *f ad lib.*

Cello Solo

ten.

(♩ = 96)

Cello Solo

Orchestral parts can be obtained from the publishers.

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CLARINET

cres - cen - do

J. F. B. 3952 - 65

Sheet music for two staves (treble and bass) in 2/4 time, key signature of one flat. The music consists of six systems.

- System 1:** Dynamics include **pp**, **p**, and **cres - cen - do**. Articulations: **p**.
- System 2:** Dynamics: **p**, **p**, **pp**. Articulations: **p**.
- System 3:** Dynamics: **p**. Articulations: **p**. Performance instruction: **ritard.**
- System 4:** Dynamics: **p**. Articulations: **p**. Performance instruction: **animando**.
- System 5:** Dynamics: **p**. Articulations: **p**.
- System 6:** Dynamics: **p**. Articulations: **p**. Performance instruction: **Broadly**.
- System 7:** Dynamics: **p**. Articulations: **p**. Performance instruction: **ral - len - tan - do**.
- System 8:** Dynamics: **p**. Articulations: **p**. Performance instruction: **ten.**

EASTER CAROL

PHILLIP BROOKS

(♩ = 108)

Reeds

Strings 8' & 16'

Reeds

Flutes

Strings

p. Strings

mf

God bath

mf

God bath

mf

God bath

mf

Swell full

f

Gt. f

Lent His An-gels to the earth a - gain Bring - ing joy-ful tid-ings
 Lent His An-gels to the earth a - gain Bring - ing joy-ful tid-ings
 Lent His An-gels to the earth a - gain Bring - ing joy-ful tid-ings

to the sons of men, They who first at Christ-mas, Throng'd the Heav-ny
 to the sons of men, They who first at Christ-mas, Throng'd the Heav-ny
 to the sons of men, They who first at Christ-mas, Throng'd the Heav-ny

way, Now be - side the tomb door, Sit on Easter Day.
 way, Now be - side the tomb door, Sit on Easter Day.
 way, Now be - side the tomb door, Sit on Easter Day.

Angels sing His tri-umph, As you sang His birth. Christ the
 Angels sing His tri-umph, As you sang His birth. Christ the
 Angels sing His tri-umph, As you sang His birth. Christ the

Lord is ris-en, Peace good will to men.

Lord is ris-en, Peace good will to men.

Lord is ris-en, Peace good will to men.

WITHOUT PEDAL

In the dread-ful des-ert, Where the Lord was tried, There the

In the dread-ful des-ert, Where the Lord was tried, There the

In the dread-ful des-ert, Where the Lord was tried, There the

CHOIR: SOLD REED

faith-ful An-gels, Gath-ered at His side.

faith-ful An-gels, Gath-ered at His side. *mf* And when in the gar - den

faith-ful An-gels, Gath-ered at His side. And when in the gar - den

SOFT REEDS

mf *p* *ped.*

with an - guish, They were with Him

Grief and pain and care, Bowed Him down with an - guish, They were with Him

Grief and pain and care, Bowed Him down with an - guish, They were with Him

there, Let the Christ they hon - or, > ls the

there, Christ they hon - or, He is the

there,

a tempo

pp

rallentando

same Christ still, Who in light and dark - - ness, Did His Fa - ther's

same Christ, Who in light and dark - ness, Did His Fa - ther's

- - - - -

- - - - -

rallentando

- - - - -

a tempo

will.

will. And the tomb de - sert - - ed, Shin - eth like the

And the tomb de - sert - - ed, It shines like the

a tempo

- - - - -

sky. Since He pass-ed out from it In - to vic - to -

sky. Since He pass'd from it In - to vic - to -

f

God hath sent His An-gels, Help-ing at His

ry, God hath sent His An-gels, Help-ing at His

ry, God hath sent His An-gels, Help-ing at His

God hath sent His An-gels, Help-ing at His

f

word, All His faith - ful chil - dren

word, All His faith - ful chil - dren

word, All His chil - dren

word, All His faith - ful chil - dren

Like their faith - ful Lord. Sooth - ing them in sor - row

Like their Lord. Sooth - ing them in sor - row

Like their Lord. Sooth - ing them in sor - row

Like their Lord. Sooth - ing them in sor - row

A musical score for a four-part choir. The top three voices are in soprano range, and the bottom voice is in bass range. The music is in common time, with a key signature of one flat. The vocal parts are: "Arm-ing them in strife" (soprano 1), "Open-ing wide the tomb doors," (soprano 2), "Arm-ing them in strife" (soprano 3), "Open-ing wide the tomb doors," (bass). The piano accompaniment is present at the bottom of the page.

Lead - ing in - to life.

Lead - ing in - to life. Fa - ther send Thine

Lead - ing in - to life. Fa - ther send Thine

Lead - ing in - to life.

Solo

Solo reed

Leave us not to wan - der,

An - gels un - to us we pray All

An - gels un - to us we pray All

Leave us not to wan - der,

All a - lone our way Fa - ther send Thine An - - gels

a - lone our way Fa - ther send Thine An - - gels

a - lone our way Fa - ther send Thine An - - gels

All a - lone our way Fa - ther send Thine An - - gels

All a - lone our way Fa - ther send Thine An - - gels

p *ten.*

Un - to us we pray Leave us not to wan - der,

p *ten.*

Un - to us we pray Leave us not to wan - der,

p *ten.*

Un - to us we pray Leave us not to wan - der,

ten.

Un - to us we pray Leave us not to wan - der,

rall.

All a - lone our way. Let them guard and guide us,

rall.

All a - lone our way. Let them guard and guide us,

rall.

All a - lone our way. Let them guard and guide us,

rall.

All a - lone our way. Let them guard and guide us, Where-

rall.

All a - lone our way. Let them guard and guide us,

rall.

All a - lone our way. Let them guard and guide us,

rall.

All a - lone our way. Let them guard and guide us,

rall.

All a - lone our way. Let them guard and guide us,

pp with 32 PEDAL

Where-so-ere we be, Till the resur - rec - tion Brings us home to
pp rallentando *ritard.*

Where-so-ere we be, Till the resur - rec - tion Brings us home to
pp rallentando *ritard.*

Where-so-ere we be, Till the resur - rec - tion Brings us home to
pp rallentando *ritard.*

ere we be, Till the resur - rec - tion Brings us home to
pp rallentando *ritard.*

String
rallentando *ritard.* Corni

Thee.

Thee.

Thee.

Thee, *a tempo* *ritard.*

“Tomb thou shalt not hold Him”

Tenor Solo

PHILLIP BROOKS

Con moto | $\text{♩} = 80$



Tenor Solo part (G clef):

Con moto | $\text{♩} = 80$

Strings part (p, not too staccato):

Tomb — thou shalt not

hold Him long - er, Death — is strong but life — is stron - ger

Stron - - ger than the dark — the light, Stron - ger than the wrong the

right, — Faith — and hope tri - um - phant say —

accel. Cello solo

Christ will rise on Eas - ter Day. _____ Faith and hope tri -

um-phant say— Christ will rise on Eas - ter Day. _____

While the pa-tient earth lies wait - ing Till the morn - ing shall be

break - ing Shud-der-ing 'neath the bur-den dread _____ Of her

Mas - ter cold and dead. Hark she hears, she hears the

An - gels say Christ will rise on Eas - ter Day.

Up_and down our lives to - be - dient, Walk dear Christ with

with dignity *pp*

foot-steps ra - - diant, Till those gar - den lives shall be

Fair with du - ties done for Thee—— And our thank-ful spir-its

say—— Christ a - rose on Eas - - ter

ten.

ritard.

Tempo I.

Day.——

And—— when sun - shine

piu lento

Tempo I

Tempo I

smites the moun - tain, Pour - - ing light from Heavy - - en-ly foun-tain

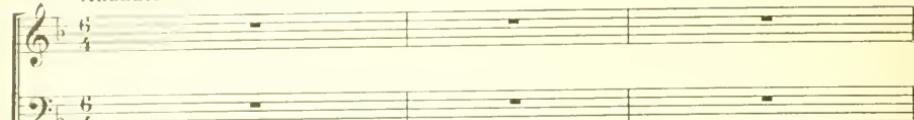
Then the earth blooms out to greet,— Once a - gain the
 blessed feet— And her count - - less voic - es say—
 Christ has ris - - - en on Eas - - - ter
 Day.

Cello Solo

CHORALE RECIT. and BASS SOLO

"March to the Tomb on Easter Day"

Andante con moto (♩ = 92)



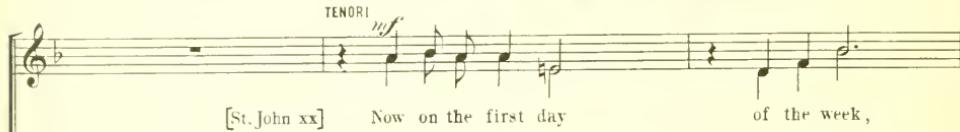
Andante con moto (♩ = 92)



TENORI

[St. John xx] Now on the first day of the week,

BASSI

rallentando
ten.

Com-eth Ma - ry Mag - da-le-na ear - - ly



When it was yet dark *misterioso* un - - to the Sep- nl - cher And

She run-neth and com - eth to -
She run-neth and com - eth to -
see - eth the stone rolled a - way from the Sep- ul - cher She run - - neth and com - eth to

Si - mon Pe - ter, and the oth - er dis - ci - ple

Si - mon Pe - ter, whom Je - sus lov - -

Si - mon Pe - ter, whom Je - sus lov - -

mf

and said un - to them. They have tak - en a - way have

ed and said un - to them. They have

and said un - to them.

ed and said un - to them.

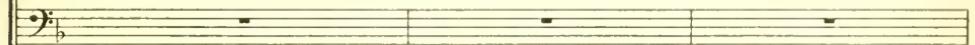
Reeds piu animato

Oboe



tak - en a - way my Lord and I know not where they have laid Him.

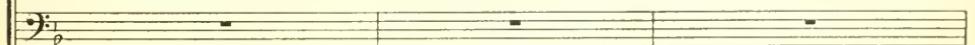
and I know, know not where they have laid Him.



They have tak - en a - way the Lord and I know not

They have tak - en a - way the Lord and I know not

They have tak - en a - way the Lord and I know, I know not



Flute

where they have laid Him, *Più lento* *p misterioso* That

where they have laid Him, For as yet they knew not, knew not the scripture,

where they have laid Him, For as yet they knew not, knew not the scripture, That

For as yet they knew not, knew not the scripture,

Più lento

pp

ff *ten.*

He should rise, a - rise from the dead.

ff

That He should rise, a - rise from the dead.

ff

He should rise, a - rise from the dead.

ff

That He should rise, a - rise from the dead.

Tempo I. (♩ = 92) *ten.*

mf

mf

p ritard.

And Ma - ry stood with-out the Sep - ul - cher

And Ma - ry stood with-out the Sep - ul - cher

espressivo

p ritard.

weep - ing.

weep - ing.

ten. *più lento* *ten.*

Strings

pp *ten.* *ten.*

Horns

p con moto

p REEDS

Andantino (♩ = 76)
BASS SOLO

Still thy sor-row Mag - da - le - na,



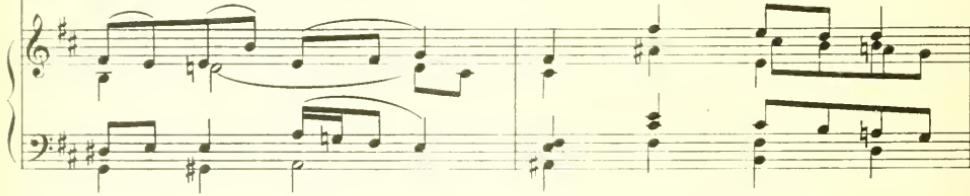
più lento ten. a tempo

Wipe the tear - drops from thine eyes, Not at Si - mon's board then kneel - est,



più lento ten. a tempo

Pour-ing thy re - pent - ent sighs, All with thy glad hearts re - joic - es



All things sing with hap - py voic - es Hal - le - lu - jah! Hal - le - lu - jah!



Hal - le - lu - - jah!

Lightly (♩ = 76)

SOPRANO I Laugh with rap - ture Mag - da - le - na! Be thy droop - ing for - head bright, *più lento ten.*
SOPRANO II Laugh with rap - - ture Mag - - da - - le - - na, *ten.*
ALTO

Lightly (♩ = 76)

a tempo

Ban - ished now is ev - 'ry an - guish Break a - new thy morn - ing light *più lento ten.*
 Ban - ished an - guish Break thy morn - ing light *ten.*

più lento ten.

a tempo

Christ from death the world hath freed He is risen, is risen in - deed -

Christ the world hath freed He is risen in - deed

Christ the world hath freed He is risen in - deed

a tempo

Hal - le - lo - jah! Hal - le - in - jah! Hal - le - lu - - - jah!

Hal - le - lu - - jah! Hal - le - lu - - - jah!

Hal - le - lu - - jah! Hal - le - lu - - - jah!

(♩ = 76)
SOLO

Joy! ex - ult O Mag - da - len - a

*più lento**ten.**a tempo*

He hath burst the rock - y tomb, End - ed are the days of dark - ness,

*ten.**a tempo*

Christ in - deed hath ris - en, Mourn no more the Christ de - part - ed

*ten.**a tempo*

Run to wel - come Him glad-heart - ed, Mourn no more the Christ,

*più lento**ritard.**a tempo*

the Christ de - part - ed

Run to wel - come Him glad-heart - ed,

*col'voce**a tempo*

rall.

Hal - le - lu - jah, Hal - le - lu - - - jah!

rall.

Chorale
Maestoso $\text{♩} = 84$
PSEMI CHORUS

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Lift thine eyes O Mag - da - le - na, See thy liv - ing Mas - ter stands

Maestoso

See His face, as ev - er smil - ing, See those wounds up - on His hands

See His face, as ev - er smil - ing, See those wounds up - on His hands

See His face, as ev - er smil - ing, See those wounds up - on His hands

See His face, as ev - er smil - ing, See those wounds up - on His hands

A musical score for a four-part choir. The top part (Soprano) has a treble clef, the second part (Alto) has a treble clef, the third part (Tenor) has a bass clef, and the bottom part (Bass) has a bass clef. The key signature is G major (one sharp). The lyrics are: "On His feet, His sacred side, Gems that deck the Glo - ri - fied". The score consists of five staves of music, with the bass part providing harmonic support.

FULL CHORUS (unison)

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Hal - le - lu - jah! Live: now live, O Mag - da - le - na

Full Organ
più lento

Broadly

Wel - come love and wel - come glad-ness, Hal - le - lu - jah!

Wel - come love and wel-come glad-ness, Hal - le - lu - jah!

Wel - come love and wel-come glad-ness, Hal - le - lu - jah!

Tempo (♩ = 92)

At the Tomb

And as Ma - ry wept, she

(♩ = ♩)

stoop - ed down, and see - eth two An - gels sit - ting in the Sep - nl - cher,

And the An - gel said un - to Ma - ry

Wom - an why

rall.

ritard.

Be - cause they have tak - en a - way my Lord

They have tak - en my Lord

weep - est thou?

and I know not where they have laid him,

and I know not where they have laid him,

And when she had thus said, She

saw Je - sus stand - ing and they knew not, that it was Je - sus
 saw Je - sus stand - ing and they knew not, that it was Je - sus

And Je - - sus said un - to her:
 And Je - - sus said un - to her:

lento

(JESUS) BASS
sotto voce
ad lib. espressivo

p 

Lento 

Tempo I.



and say un - to them, that I shall as - cend un - to my

And
And

Fa - ther and to my God and your God.

CHORUS
misterioso

Ma - ry came and told the Dis - ci - ples that she bad

Ma - ry came and told the Dis - ci - ples that she bad

that she had

that she had

REEDS

Adagio
misterioso

misterioso

and that
misterioso

and that
misterioso

and that
misterioso

and that

Adagio

misterioso
pp

PP

A single musical note on a staff, consisting of a solid black circle with a vertical stem extending downwards.

He had spok-en these things un-to her.

He had spok-en these things up-to her.

He had spok-en these things un -to her.

He had spok-en these things an-to her.

(Congregation rise here)

ritard.

W:TH 32'

Easter Hymn
For congregation and choir

H. CAREY

(♩ = 92)

1. Je-sus Christ is risen to - day, Al - - - - - le - lu - ia.

Our tri - um-phant ho - ly day; Al - - - - - le - lu - ia.

Who did once up - on the Cross Al - - - - - le - lu - ia.

Suf - fer to re - deem our loss. Al - - - - - le - lu - ia. A-men.

2. *f* Hymns of praise then let us sing
Unto Christ, our heavenly King,
mf Who endured the Cross and grave,
er Sinners to redeem and save.
Alleluia!

3. *mf* But the pains which He endured,
er Our salvation have procured,
f Now above the sky He's King,
Where the angels ever sing.
Alleluia!

4. *f* Sing we to our God above
Praise eternal as His love;
Praise Him, all ye heavenly host,
Father, Son, and Holy Ghost;
Alleluia!

O Jesus, when I Think of Thee
(Tenor Solo)

Moderato $\text{d} = 88$

OBOE OR CORNOPEON BFT.

p rall.

a tempo *mf* SOFT BFT. REEDS

PEO. 32

Andante con moto $\text{d} = 96$

ritard.

Solo Violin

Je - - su when I think of Thee, Thy man - ger, cross and
 Throne, My spir - it trusts ex - ult - - ing - ly, In
 Thee and Thee a - lone, I see Thee in Thy
 weak - ness first, Then glo - rious from Thy shame, I

see Thee death's strong fet-ters burst, And reach heav'n's mightiest name, —

Violin

In each a broth - er's love I trace, — By

pow'r di - vine ex - pressed, One in Thy Fa - ther God's em -

brace, — As on thy Moth - er's breast — For

me, Thou didst be-come a Man, For me didst weep and die, _____ For

me a - chieve Thy won - - drous plan, For me as - cend on

high, _____ O _____ let me share Thy ho-ly birth, Thy

rallentando *a tempo* Violin

faith, Thy death to sin, _____ And strong a-midst the

toils of earth, My heav'n - ly life be - gin, Then

Violin

shall I know what means the strain, Tri - umph - ant of Saint

ten.

ral - len - tan - - - do

Paul, To live is Christ, to die is gain

Cello

Christ is my all in all?"

rall.

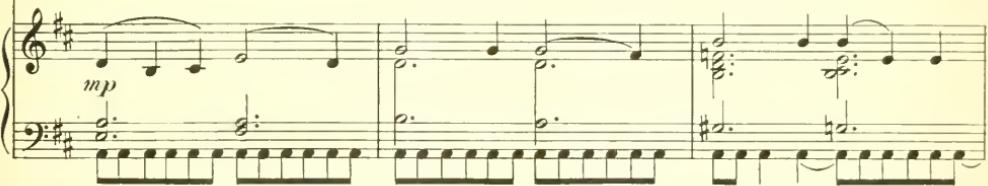
RECIT. and CHORUS

“Then on the Same Day, at Evening”
(Bass Solo)

Con moto (♩ = 112)



Then on the same . day, at eve - ning came Je - sus and



stood in the midst of the dis - ci - ples and



said un - to them:



(d. 63)

Peace be un-to you,— Peace be un-to
 Peace be un-to you,— Peace be un-to
 Peace be un-to you,— Peace be un-to
 Peace be un-to you, Peace be un-to

(d. 63)

rallentando

pp

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Go ye there-fore and teach all Na-tions, all Na-tions,

Go ye there-fore and teach all Na-tions, all Na-tions,

BRASS REEDS *ff*

ff

Più lento

bap-tiz-ing them in the name of the Fa-ther, and of the Son, and of the Ho-ly Ghost.

bap-tiz-ing them in the name of the Fa-ther, and of the Son, and of the Ho-ly Ghost.

bap-tiz-ing them in the name of the Fa-ther, and of the Son, and of the Ho-ly Ghost.

Più lento

(♩=63)

Go! teach the Na-tions, Teach-ing them to ob-serve, All the things what-so-ev-er

Go! teach the Na-tions, Teach-ing them to ob-serve, All the things what-so-ev-er

Go! teach the Na-tions, Teach-ing them to ob-serve, All the things what-so-ev-er

(♩=63)

p

I have com-manded, I have com-mand-ed you! Re-ceive ye the
 I have com-manded, I have com-mand-ed you! Re-ceive ye the
 I have com-manded, I have com-mand-ed you! Re-ceive ye the

Ho - ly Ghost, Who - so - ev - er sins ye re - mit, they are - re -
 Ho - ly Ghost, Who - so - ev - er sins ye re - mit, they are re -
 Ho - ly Ghost, Who - so - ev - er sins ye re - mit, they are re -

mit - ted un - to them, — and who - so - ev - er sins,
 mit - ted un - to them, — and who - so - ev - er sins,
 mit - ted un - to them, — and who - so - ev - er sins,
 who - so - ev - er sins ye re - tain, they — are re - tained. Peace be un - to

who - so - ev - er sins ye re - tain, they — are re - tained. Peace be un - to

who - so - ev - er sins ye re - tain, they — are re - tained. Peace be un - to

you, — Peace be un - to you, And lo! I am with you, I am with you

you, — Peace be un - to you, And lo! I am with you, I am with you

you, — Peace be un - to you, And lo! I am with you, I am with you

you, — Peace be un - to you, And lo! I am with you, I am with you

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al - way, — And lo! I am with you, with you al - way,
 al - way, — And lo! I am with you, with you al - way,
 al - way, — And lo! I am with you, with you al - way,
 al - way, — And lo! I am with you, with you al - way,

e - ven un - to the end _____ of the world.
 e - ven un - to the end _____ of the world.
 e - ven un - to the end _____ of the world.

"Fierce was the Wild Billow"

Soprano Solo (or Tenor)

Con moto (♩ = 92)

The musical score consists of six staves of music. The top staff is for the Soprano Solo (or Tenor) in soprano clef, with a key signature of four flats and a time signature of common time. The second staff is for the Piano/Pedal in bass clef, with a key signature of four flats and a time signature of common time. The third staff is for the Piano/Pedal in bass clef, with a key signature of four flats and a time signature of common time. The fourth staff is for the Piano/Pedal in bass clef, with a key signature of four flats and a time signature of common time. The fifth staff is for the Soprano Solo (or Tenor) in soprano clef, with a key signature of four flats and a time signature of common time. The sixth staff is for the Piano/Pedal in bass clef, with a key signature of four flats and a time signature of common time.

Text lyrics are provided for the Soprano part:

Fierce was the wild bil - low, Dark was the night, Oars la - bored
 heav - i - ly, Foam glim - mered white, Mar - i - ners trem - bled,

Per - il was nigh, Then said the God of God, Peace it is *ten.* *mf*

I.

Ridge of the moun - tain wave, Low - er Thy crest, Wail of the *ten.*

storm - y wind, Be Thou at rest, Per - il can none be,

Sor - row must fly, When saith the Light of Light Peace

Pedale

it is I.

ten.

broadly

Je - su, De - liv - er - er

ten.

Come,

sostenuto

mf

come Thou, come to me, Soothe

ten.

Thou my

mf

voy - - - - ging O - - - - ver life's sea

ten.

Thou when the storm of Death roars sweep - ing by

sostenuto

Whis - per - - - - Thou Truth of - - - - Truth - - - - Peace,

p sostenuto

Peace it is I.

a tempo

Je - su, De - liv - er - er Come Thou to me,

Soothe Thou my voy - 'ging *broadly* O - ver life's sea, Thou when the

storm of Death, Roars sweep - ing by Whis - per O Light of Light!

Peace _____ it is I.

FINALE

"Behold I Show you a Mystery"

Baritone Solo and Chorus

Pomposo ($\text{♩} = 84$)

Pomposo ($\text{♩} = 84$)

SOLO ten.

Be-hold I show you a mys-ter-y,

We shall not all sleep but we shall all be

chang-ed, At the last trump, For this cor-
 3
 3
 3
 > = Fed.

rnpt-a-ble must put on in-cor-rup-tion, And this mor-tal must put on im-mor-
 > =

tal-i-ty, Then shall be brought to pass the say-ing that is writ-ten,
 > =

. Death is swal-lowed up in Vic-to-ry, O Death! where is thy
 > =

Sting? O Grave where is thy Vic-to-ry? but

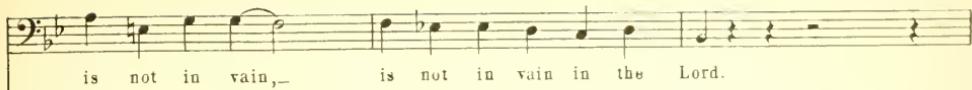
thanks be to God who giv-eth us the Vic-to-ry, through Jesus Christ our Lord.

Andante (♩ = 96)

There-fore my be-lov-ed Breth-ren be ye steadfast, Al-way a-bid-ing in the

works of the Lord. For as much as ye know that your la-bor-

Cello Solo



For I know that my Re-

CHORUS

deem - er liv - eth

For I know that my Re - deem - er liv - eth

deem - er liv - eth, For I know that my Re - deem - er liv - eth

deem - er liv - eth, For I know that my Re - deem - er liv - eth

and that He shall stand at the lat - ter day, the lat - ter

and that He shall stand at the lat - ter day, the lat - ter

and that He shall stand at the lat - ter day, the lat - ter

Solo Clarinet >

For I know that my Re - deem - er liv - eth,

day up - on the earth, For I know that my Re - deem - er liv - eth,

day up - on the earth,

For I

day up - on the earth, For I know that my Re - deem - er liv - eth,

For I know that my Re - deem - er liv - eth and that He shall

For I know that my Re - deem - er liv - eth and that He shall

know, I know that my Re - deem - er liv - eth and that He shall

my Re - deem - er liv - eth and that He shall

stand at the lat - ter day, and that He shall stand at the

stand at the lat - ter day, and that He shall stand at the

stand at the lat - ter day, and that He shall stand at the

stand at the lat - ter day, and that He shall stand at the

più lento ten.

lat - ter day up-on the earth, And though worms de - stroy this bod - y, yet in my

lat - ter day up-on the earth, And though worms de - stroy this bod - y,

lat - ter day up-on the earth, And though worms de - stroy this bod - y, yet in my

lat - ter day up-on the earth,

*ten.**più lento.*

flesh shall I see God, for now is Christ ris - en, Christ is

yet in my flesh shall I see God, Christ is ris - en,

flesh shall I see God, for now is Christ ris - en, Christ is

yet in my flesh shall I see God, Christ is ris - en,

ris - en from the dead, — and be - come the first fruits of
 risen from the dead, — and be - come, be - come the first fruits of
 ris - en from the dead, — and be - come the first fruits of
 risen from the dead, — and be - come the first fruits of

them, of them that slept,

Animato

them, of them that slept,

them, of them that slept,

be -

them, of them that slept,

be - come the first fruits, be -
 them, of them that slept, be - come the first fruits, be - come the first fruits of

Animato

them, of them that slept,

of them that slept, be - come the first fruits of

come the first fruits of them that slept, be - come the first fruits of

come the first fruits of them that slept, be - come the first fruits of

them, of them that slept, be - come the first fruits of

the first fruits of

them that slept, the first, the first fruits of them that slept,

them that slept, the first fruits of

them that slept, the first, the first fruits of them that slept,

them that slept, the first fruits of them that slept,

them, _____ of them _____ that slept.

first fruits of them,

of them that

slept. _____

them, _____ of them _____ that slept.

first fruits of them,

of them that

slept. _____

fruits _____ of them _____ that slept. _____

rall.

fz

A - - - men. _____

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MUSIC DEPT.

216 ET

The Seven Last Words of Christ on the Cross

An Oratorio for Soli and Chorus of Mixed Voices

(Latin and English Words)

With Accompaniment of Orchestra and Organ

BY

DR. P. HARTMANN VON AN DER LAN-HOCHBRUNN, O.F.M.

PRESS COMMENTS

W. J. BOWDEN in the Liverpool "Purcupine"

Haydn, Graun, Rossini, Dvorak, Th. Dubois and Sir Villiers Stanford represent the best known composers who have essayed to illustrate the tragedy of Calvary, but it appears to have been left for a Tyrolese Franciscan monk to create a tonal environment of the Crucifixion that seems to express in a remarkably forcible, yet reverent manner, the gentle resignation of the Redeemer, the unspeakable anguish of Mary and her companions, the bloody savagery of the Jews and Roman soldiery, and the darkness and horror of the final scene. Not for a moment does he lose sight of the fact that he is engaged in giving a musical parallel of the consummation of the Divine mission and he ever keeps before him the dangers of a successful oratorio, that it must be brutally realistic when dealing with the sanguinary story of the Cross. Dr. Hartmann's treatment of the subject is at the same time essentially modern, and, as far as one can gather from Biedermann's apparently comprehensive arrangement, the orchestration is independent and picturesque yet reined with a firm hand. The central figure is undertaken by a baritone, who remains out of sight, the tones of the organ being called upon specially to accompany his utterances. The parts of Dismas and Longinus are doubled by a bass voice, and the Gospel sentences of the narrator are for a soprano voice. One of the most moving incidents in the oratorio is the dialogue between Christ and the penitent thief (Dismas), which occurs during the second word, the solo allotted to the latter being one of the finest things in the work. The choral matter, written for the organ, exceeds by its difficulty and powerfulness something like that in the Interludes, is maintained throughout and fugal episodes on the words "Thou hast redeemed us through the Cross," form an appropriate and consolatory pendant to the text as well as an effective finale. Although the original libretto is in Latin, the English translation follows it very closely and has been very well done. On this account therefore this new version of "The Seven Words" ought to command itself to festival promoters, Cathedral authorities or any other fully equipped musical body, and the absence of anything that would give rise to hostile objection or sectarian controversy is a strong argument in favor of this really impressive piece of sacred musical art being taken in hand by any competent church establishment. It must be admitted, however, that in order to sell out and realize a profit, a capable orchestra is a *sine qua non*, as the varied demands of the instrumentation and symphonic interludes cannot otherwise be met with any hope of success. It, therefore, in addition to this solo vocalists are reliable and the choir efficient Dr. Hartmann's oratorio can hardly fail to command the respect due to the genius and industry of an accomplished scholar and a cultivated musician.

The Oratorio is dedicated to Alfonso XIII, King of Spain.

La Tribune de Saint Germain—Paris, January 2909 (Translation.)

THE SEVEN LAST WORDS OF CHRIST ON THE CROSS, Dr. P. Hartmann von An der Lan-Hochbrunn

"His latest work is for choir and orchestra, with three soloists, the relator (soprano), the invisible Christ (baritone), and the two thieves (Dismas and Longinus (bass), whose parts are sung by one person). The work is divided into two parts."

"We note the always interesting, happy and hallowed manner in which appears the voice of the Christ, with the most appropriate repetitions of the theme, and in the most expressive modifications, with a har- monisation often extremely rare and seductive. Having at hand the piano score only, it is hard for us to speak of the orchestration, but from instrumental indications printed between the staves, it is easily seen with what care the orchestration has been worked out, and its frank and grave sonority. One cannot but note the extreme skill in the writing of the quartet. But this could not very well be otherwise, Dr. Hartmann being a Tyrolean, and that in writing for string instruments he has always held a place of honor, and the second becomes, so to speak, incidental, and one that feels the call to be a composer."

"We trust that this perfectly sincere praise will suggest to our readers the idea of wishing to become acquainted with Dr. Hartmann's works, which are of great value, great culture, and beautiful temperament, and whose artistic envelope can stand on a par with the most beautiful models."

NEW MUSIC REVIEW, New York

"The composer has taken his text from the Gospels of SS. Matthew, Luke and John, with selections from the Apocalypse, the Roman Liturgy, and Ecclesiastical Hymns. The story of Christ's agony is told by the three soloists, the invisible Christ, the relator (soprano), and the two thieves (bass). The two thieves (the thieves) are sung by a bass, and there is the usual four-part chorus. The oratorio is intensely dramatic, and contains some striking climaxes; indeed, surprises of harmonic and tonal character are met on nearly every page. Space prevents an extended review of the work, but it may be said that it is full of interest for the student, who will find a great deal that is new in the treatment of the theme. The employment of the orchestral instruments is very fully indicated."

MUSICAL AMERICA, New York

"Choral societies that make a specialty of sacred compositions in the larger forms will welcome a new oratorio, 'The Seven Last Words of Christ on the Cross,' which has just been published by J. Fischer & Bro., of New York. It is from the pen of Dr. P. Hartmann von An der Lan-Hochbrunn, whose 'St. Peter' was introduced in New York in April, 1907. The new work, conceived in a true spirit of reverence, is most effectively developed without bordering at any time on the theatrical. The music is essentially vocal and appropriate, and creates most impressively that elusive thing termed 'atmosphere,' which so many composers fail to realize. It is a work of marked beauty, and will doubtless find its way into the repertoire of the leading oratorio organisations."

Orchestral Score, \$10.00. Vocal Score, Arranged from the Composer's Orchestral Score,
by Dr. E. J. Biedermann, \$1.25

PUBLISHED BY

J. FISCHER & BRO., NEW YORK

